

The Royal Academy of Music
MAGAZINE

No. 187 Michaelmas 1964

The Royal Academy of Music MAGAZINE

Incorporating the Official Record of the RAM Club

EDITED BY ROBIN GOLDING

No. 187 Michaelmas 1964

Royal Academy of Music York Gate Marylebone Road
London NW1

Contents

- 2 Editorial
- 2 Prizegiving
- 6 Four days behind the Iron Curtain *Paul Steinitz*
- 10 With Canada's N.Y.O. *Frederick Grinke*
- 11 A visit to Bayreuth *Nadia-Myra Grindea*
- 15 Opera: 'The Medium' and 'A Dinner Engagement'
- 18 R.A.M. Concerts
- 21 Lt.-Col. F. Vivian Dunn
- 23 Notes about Members and Others
- 28 R.A.M. Awards
- 29 R.A.M. Club Report
- 30 Letter to the Editor
- 31 New Students

EDITORIAL

After a rather fallow period, the Students' Branch of the R.A.M. Club is at last showing signs of a revival. It will be obvious to anyone who read the report in the last issue of the R.A.M. Magazine of the meeting held in the Duke's Hall on 27 February that the desire for an active Students' Branch was by no means extinct, for, despite the pathetic fact that the number of students who attended the meeting did not even reach double figures, the three members of the Senior Branch who were present were faced with a formidable array of suggestions and requests. However, as the President, Mr. Henry Cummings (who has probably done more than anyone to revive the Students' Branch), pointed out, the Senior Branch, while most willing to give the students every encouragement and material assistance within its means, could not deal with random requests: it was up to the students themselves to elect a responsible committee who could weigh up the merits of suggestions put to them by student members and, if they approved them, take suitable steps to implement them. Well, a student committee has at last been formed, and, as can be seen from the report in this issue of the Magazine, they really have got some positive plans for the future. It was largely thanks to their hard work that the New Students' Party, held on 1 October, was, for the first time in many years, a real success, and we all hope that it will have provided the impetus for a revival in the social life of the younger Academicians.

I hope that more students will also be tempted to submit contributions to the Magazine and that they may be encouraged to do so by the article by Nadia-Myra Grindea included in this issue; Miss Grindea is a talented pianist and the article suggests that she has inherited a good deal of her father's literary flair. It is also a great pleasure to include accounts by two distinguished Academy professors, Paul Steinitz and Frederick Grinke, of their overseas experiences during the summer.

PRIZEGIVING

The distribution of prizes took place in the Duke's Hall on Friday, 17 July and was made by H.R.H. The Duchess of Gloucester, President of the R.A.M. The ceremony opened with a short recital of music by Matthew Locke (John Wilbraham, Graham Whiting, Robert Horsley, David Horler, Dennis Bartlett, David Cullen), Frescobaldi (Ross Pople, Martin Jones), Ivor Walsworth and Roger Quilter (Paul Johnston, Paul Reade), Chopin (Diana Abra), and



Photo by courtesy of Douglas Hawkridge

David Palmer (Sheila Armstrong, Joyce Jarvis, Peter Bamber, Richard Angas, Charles Gregory, David Palmer), and closed with a vote of thanks to Her Royal Highness proposed by Major-General R. L. Bond, Chairman of the Committee of Management.

Sir Thomas Armstrong's speech began as follows: 'I am happy to welcome you, Madam, into the Institution which is so proud to have you as its President. Last year your engagements abroad made it impossible for you to preside at the Prizegiving, and we are all most happy to have you again this year in charge of our proceedings. I am able to report an active and energetic year of work in the Royal Academy of Music, and a reasonable achievement of success in many fields. Among the events which we shall all remember for a long time was the visit of Casals, who spoke to the students in September last year and received the distinction of Honorary Member of the Royal Academy of Music. The words spoken by this great artist will long remain in our memories, and it is fair to add that Casals himself described his visit to the Royal Academy of Music as an "unforgettable experience". These were the words that he wrote in the Visitors' Book, where he inscribed his name.'

'The activities of the Academy, the pattern of which you are all familiar with, have been continued during the past year with a good level of achievement and some outstanding successes. The orchestras and the choir have all given successful concerts; there have been

good chamber concerts and recitals; and the opera performances have reached a creditable standard, in spite of the much regretted absence of Mr. Myers Foggin, who was taken ill on the morning of the first performance of *Così fan tutte*, and had to be replaced at very short notice by Mr. Graham Treacher. We were deeply grateful to Mr. Treacher, who undertook his difficult task with skill and good judgement. It was a fine example of professional efficiency, but the performances could not have been so successful if the operas had not been prepared under Mr. Foggin's direction, with fine thoroughness and imagination. All those who applauded Mr. Treacher's skill were aware that his achievement would not have been possible without the meticulous preparation that had been given to the operas. I am glad to say that Mr. Foggin is now restored to health and able to give to the Academy in full measure the benefit of his musicianship, vision and experience.

'To all members of the staff, musical and administrative, I offer the thanks of the Royal Academy. We have an exceptional staff, and only those who are in daily contact with their responsibilities can realise the greatness of our debt. You will realise, ladies and gentlemen, how great are the administrative problems connected with the careers of 750 students, who have their own problems and create problems for those who are trying to guide them. If I mention the names of Mr. Stanley Creber, Mr. Robin Golding, Mrs. Deller, Mr. Smaldon, Mr. Clifforde and Mr. Bednarz, I do so with the full recognition of the fact that they could not achieve all they do achieve if it were not for the loyal support of those who work in their departments. I should like to mention, in particular, Mr. Crump, the printer, who is unfortunately leaving us after twenty-four years of service. Mr. Crump is a fine craftsman, in a splendid craft, and the contribution that he has made to the daily life of the Academy has been a very valuable one.'

'If I may be allowed to refer to one personal matter, I should like to say that the Committee of Management has allowed and encouraged me, in the past year or two, to undertake some extensive journeys in various parts of the world, and after this term is over I am "bound for the Rio Grande". These journeys have been very valuable to me in enabling me to observe the work of the Associated Board, to examine the problems that face our ex-students in many parts of the world, and to estimate the requirements that an institution like the Royal Academy of Music ought to fulfil in the world of music as a whole.'

'All over the world there are ex-students of this Academy, who look to the institution not only with happy memories, but also for daily inspiration. Decisions that we make about principles and methods of teaching carry great weight. Even with the far-reaching changes that have overtaken what we used to call the British Empire,

there is still an enormous field of influence, all over the world, for well-trained English artists and teachers. The competition, however, is severe; and we are in some danger of being pushed out by energetic and musical people like the Germans and the Americans, who devote to their overseas activities resources far more generous than our Government has ever envisaged. In a country like Malaysia, one soon becomes aware of the motto "Malay for the Malaysian". One soon meets the enlightened and well-educated coloured men and women who are administrating their countries, often with such admirable ideals. They have, in most cases, only one aim, which is to get for their country the best that the world can provide and the best that they can afford to pay for. They will seek what they need where they can get what they want. They have no prejudice against the British teacher or artist, but they have no predilections in his favour. The English man or woman can be assured of a welcome if they come as citizens of the world, with an outstanding personal contribution to make to the country where they are working. They will not be treated, in these newer countries, with special considerations simply because they are British. There is still a field for our students to do splendid work in countries where they will be highly appreciated, if they can take with them the right qualifications, musical and personal.'

'This, Madam, is one of many reasons why the Academy must try to give to its students a good background, not only of musicianship, but also of personal integrity, combined with the power to adapt oneself to new conditions. Although old-established institutions are naturally cautious and slow to adapt themselves to changing conditions, we are doing what we can to fulfil, in the circumstances of today, the purposes for which the Royal Academy of Music was founded.'

The Principal then went on to list the names of those retiring from and newly appointed to the professorial staff; of those members and friends of the R.A.M. who had died during the previous year; and of students who had won special awards. These are all given elsewhere in this issue of the Magazine. He also added: 'I regret that a recent illness, from which he is happily recovering, will make it impossible for Mr. Max Pirani to teach in London during the coming winter. For the next year he will be living principally in Italy [his address there is c/o Cantoni, Monterosi (Viterbo)—Ed.], but we look forward to his return in the summer of 1965, and his renewed close association with the Royal Academy.'

FOUR DAYS BEHIND THE IRON CURTAIN

The London Bach Society visits Leipzig and Halle

by Paul Steinitz



Photo by courtesy of Heyphot, Leipzig

To sing in the Thomaskirche in Leipzig, where Bach worked from 1723 to his death in 1750 is, I suppose, the ultimate wish of every Bach choir in the world. An invitation from the East German Ministry of Culture to my London Bach Society granted us this long wished for musical experience in June this year, and provided at the same time a unique experiment in East-West friendship through music.

Two summers ago I visited the G.D.R. on holiday, to explore the Bach country and to make some preliminary contacts, which I maintained by correspondence supported by a mild barrage of leaflets and press reports about our activities; the following summer, as a guest at the XIIth Handel Festival, I met people in the Government, in particular Fr. Irene Gysi from the Ministry of Culture, and the outcome was an invitation, received four or five months later, to give two concerts; one in St. Thomas's, Leipzig, during the holding of the International Bach Competition Festival in that city, and the second in Halle as part of the XIIIth Handel Festival.

The East German Government covered all expenses (nearly £4,000) of the sixty members of the choir, myself and family and the soloists we took with us, including flying us both ways by jet, feeding and entertaining us lavishly, and accommodating us in great comfort. We started with three separate dinners the first night, one on each of the two planes and a third at the airport! We reached

Leipzig in the small hours of Friday morning and got to bed just as the trams were starting up. From the first breakfast onwards until the coach departed for Berlin, my waking hours between the concerts were a non-stop run of rehearsals, with press and radio interviews squeezed in at every suitable and unsuitable moment between them. The choir had a rather less strenuous time, and could do a little sight-seeing. There were two rehearsals on Friday for the concert that evening; on Saturday and Sunday I rehearsed with orchestra and soloists in Halle; on Saturday afternoon we heard a recital of motets and a cantata by the Thomanerchor under Cantor Mauersberger, and in the evening was the final concert of the Compétition Festival, and their grand party to wind it up—one of the most international and enjoyable affairs I have ever attended. Through a disappointing misunderstanding about transport, we were unable to fulfil an invitation to see Handel's *Tolomeo* on Sunday night in Halle, but on Monday morning we all moved on to that city. Our schedule for this last day was tight: rehearsal all morning, lunch with private presentations and speeches, concert at 3 o'clock (broadcast), followed by a civic reception, a three-hour bus journey to Berlin, and departure for home shortly before midnight.

Our concert in the Thomaskirche opened and closed with Bach motets (*Der Geist hilft* and *Komm, Jesu, komm*). Between these came, by request, early English music: anthems by Byrd, Gibbons, Peter Philips, Blow (*Salvator Mundi*) and Purcell (*Rejoice in the Lord, Thou knowest, Lord,* and *Hear my prayer*); the programme also included Purcell's extraordinary, dramatic *scena*, *In guilty night*, and in this Ilse Wolf and Geoffrey Shaw particularly distinguished themselves as the Witch of Endor and Samuel. The Bach motets were accompanied by orchestra—still quite a rare occurrence in any part of Germany, although many scholars are convinced that this was almost certainly the manner in which Bach meant them to be performed. The orchestral playing by the Gewandhaus Orchestra in these works and in the Purcell 'Bell' Anthem was distinguished by an innate feeling for style and an extraordinary quickness in following directions given either by the stick or in my broken German, and above all by *pp* playing of rare quality. I asked these musicians at the rehearsal where they would go during the unaccompanied items. 'Oh, we shall remain in our places and listen,' was the reply. This attitude seemed to us Westerners remarkable not so much because we are unaccustomed to it, as because during those parts of the concert where they were not playing, the instrumentalists did in fact give us a concentrated attention such as one seldom observes in listeners anywhere. One must deplore the fact that in England, where there is an even greater number of equally dedicated musicians, it is not possible for this sort of occasion to arise, simply because the musical economics of this country force our players to

lead such rushed and harrassed lives that they are compelled to take any and every opportunity of rest which is offered during and between rehearsals and concerts. At this concert, our audience was an international one, including as it did the competitors and jury from the International Bach Competition. It was the dramatic music of the English early baroque that made the greatest impression, especially on the Rumanian and Russian delegations. The press and public were unanimously enthusiastic, while not in every case liking our Bach style; this is very different (more 'romantic') from that to which the Leipzigers are accustomed, chiefly because of our feminine sopranos and altos; and here one has to admit that Bach did not write for mixed choirs! The East German choirs consist mainly of either large mixed professional bodies or groups of boys and young men, as in the Thomanerchor and Dresden Kreuzchor. The Thomanerchor excels in strong, forthright singing, and they gave a lively performance of Bach's Whitsuntide Cantata No. 172 (bright C major, with trumpets); their soft singing is less in evidence and less convincing.

If one speaks about the spirit of Bach being overwhelmingly strong in St. Thomas's, no doubt many readers will raise sceptical eyebrows. True, the imagination working on historical associations can create almost anything; all I would say is that I have been amazed at the number of most unlikely people—musicians and others—who have to their own astonishment been greatly moved by the atmosphere of this church.

I should like to quote at this point a passage about immediate impressions of Leipzig made on a member of my choir, from an article he wrote for our privately circulated L.B.S. Newsletter: 'The main impression I take away with me is of the reasonable and leisurely pace of life. Streets are not over-thick with people, roads not overcrowded with cars. Evenings are quiet, though with amusements in plenty, only without undue noise. Teenagers seem relatively well-behaved; one group scarcely provoked by an inattentive waiter in the Neumarkt Platz. Lighting is soft. The absence of fierce lights at night in shops and streets is restful for the eyes—even the stars can sometimes be observed. There is welcome lack of rush, scramble, jostling and rudeness. Meals are taken in leisurely fashion, with light orchestras instead of canned music'.

In Halle our concert began with Handel's *Zadok the Priest*, and continued with his ninth *Chandos Anthem* and Purcell's *Rejoice in the Lord*, concluding with Bach's Cantata No. 21. Here I had the delightful experience of working with a splendid team of soloists drawn from England and East Germany. This concert was accompanied by the Halle Municipal Orchestra, and given in the University Hall, whose acoustic properties made one very envious.

At the International Festival Prizewinners' concert in the magnificent new Opera House in Leipzig, it was refreshing to see an American singer, a student from Stuttgart, receive a first prize, and further refreshing to observe that this was no propaganda stunt but a richly deserved award—to Bruce Abel, who visits England next spring, and is certainly a young man well worth watching. There was an insufficient number of good harpsichord entries for any of them to feature in this concert, but among the pianists a ravishingly beautiful Bulgarian girl who won third prize with her performance of the French Suite in E afforded some compensation, and provoked much heated discussion between the male and female sections of the London Bach Society as to whether the award was justified.

The musical experiences were of profound interest; other impressions, acquired in only four days of work and travel, must be suspect, but we were all overwhelmingly impressed by the absence of what, for want of a better term, we over here call the rat race. No doubt to the East Germans there is an annoying and frustrating lack of goods; of motor cars and washing machines and all the things that make up the affluent society of the West; but to us visitors, this lack of striving (no doubt involuntary!) created an atmosphere for music-making that has to be experienced to be believed. The warmth of the welcome and friendship at every point of our tour and the utter dedication of every musician, the quickness to grasp every opportunity of showing goodwill by everyone on both sides of the 'curtain' made our trip one of high emotional content. Evidence of this atmosphere began as we alighted from the plane at Berlin, where flowers were presented and welcoming speeches made as cameras flashed; three hours later, as dawn was breaking(!) we were met in Leipzig and helped to our hotels by the Festival organisers who, although at the end of a furiously busy ten-day Festival, had waited up all night to greet us. There were many other examples of unmistakably genuine personal friendliness: we were welcomed by the Lutheran superintendent of St. Thomas's during our rehearsal there with a speech in English which stressed the religious value of our visit; at the Thomanerchor's recital, to which we had been invited, prayers were given in English as well as in German (the memory of an international audience singing congregational chorales and saying the Lord's Prayer together—in a communist country—is unforgettable); competing organists willingly stopped their practising in St. Thomas's while we laid a wreath on Bach's memorial and sang a chorale; we received a standing ovation after the Halle concert, which we were somehow made aware was at least as much an expression of pleasure at our presence there as for their appreciation of the music; and finally in Halle, the trumpeters and trombonists playing chorales from the

catwalk between the twin towers of the Church (true to seventeenth-century tradition) were answered spontaneously by us in the square below singing the Passion chorale—their response was immediate, and a lengthy unrehearsed antiphonal concert might have ensued, had we not arrived at the instant of departure. We felt the atmosphere was equally genuine at the two official social occasions: the party to wind up the Leipzig Festival and a tea party in Halle after our concert, to give us a send-off with many generous presents.

The difference between this East-West encounter and others that are now happily common was that this was made with people who, though as devoted to their art as any other Germans, are deprived of normal contacts with Western musicians, through no fault of their own.

WITH CANADA'S N.Y.O.

by Frederick Grinke

In July the National Youth Orchestra of Canada held its annual course in the Edward Johnson Building of the University of Toronto. The orchestra was founded in 1960 by Walter Susskind, who was anxious to repeat the experiment of the English N.Y.O. in Canada, and in four years it has proved a source of great interest and indeed pride to all Canadians. The ninety-seven members of the orchestra, aged between fourteen and twenty-four, were drawn from all parts of Canada, and had given up six weeks of their summer holiday in order to participate in the course. Each student paid a nominal sum of \$50 for the entire course, although the total cost was in the region of \$1,000, and transport was provided from any part of the country.

As in its English counterpart, every section of the orchestra had its own coach, and these distinguished players came from the leading Canadian and American symphony orchestras. I was privileged to be invited to coach the violins, and it proved to be a most rewarding and exciting experience. There was a friendly spirit in the whole orchestra that stemmed from a mutual respect between student and teacher, and one felt a sense of dedication and purpose there which made it totally unnecessary to impose any disciplinary measures; the students' conduct was at all times exemplary. The Edward Johnson Building proved ideal for the course, since it boasts a magnificent opera theatre (which was used for rehearsals), a concert hall, excellent studios for the staff, and—even more important—a sufficient number of practice rooms. The students were

housed in the University Halls of Residence, and they were free to make use of all the facilities that the Campus provided.

A typical day on the course was divided as follows: 8–9 private instruction; 9–11 full orchestra; 11–12 and 1.30–4 sectional coaching; 6.15–8.15 full orchestra. The timetable was expanded as the course progressed to include lectures and chamber music. Several concerts were given by the staff. Eugene Kash, a well-known Canadian conductor and violinist, supervised the course as 'Academic Administrator', and was a constant source of encouragement to us all. The faculty not only coached their own particular sections but also gave private lessons to the students. Stephen Kondaks, a magnificent viola player from Montreal, Eugene Kash and I gave several special courses together in technique, posture, left hand and bowing, and it was fascinating to see these extremely gifted and enthusiastic young players being moulded into a fine orchestra. Four weeks were spent preparing two programmes which were conducted by John Avison of the C.B.C. Chamber Orchestra in Vancouver, and Victor Feldbrill of the Winnipeg Symphony Orchestra. The climax of the course was a two-week tour of the eastern cities, and at the concert given in Toronto a packed house gave the orchestra a standing ovation. The programmes included two works by Canadian composers—*Horoscope* by Roger Matton, and *Le Rite du Soleil Noir* by Clermont Pepin—as well as works by Mozart, Beethoven, Berlioz, Mendelssohn, Mussorgsky, Hindemith and Britten.

Next year several Canadian teachers will be invited to observe the course and attend lectures given by the faculty. I have been asked to act as coach again, and look forward to another stimulating session with the orchestra.

A VISIT TO BAYREUTH

by Nadia-Myra Grindea

Bayreuth is no longer a place of pilgrimage only for wealthy Wagnerians; it has also offered for the past fourteen years opportunities to young people who wish to become acquainted with the great master. This year's International Youth Festival consisted of nearly three hundred students from all over the world who partook in the Wagner seminars, held in English, German and French, as well as the courses in choir, orchestra, chamber music, *lieder* and song accompaniment, opera, theatre and dancing.

An outing to the opera in Bayreuth is a great event and takes up the best part of a day. (The nearest we get to it here in England is

at Glyndebourne.) The operas begin at four in the afternoon and finish between 10 and 11 p.m., but not all this time is spent listening to Wagner—there are two intervals each one an hour long. These are not for the convenience of the public but for that of the performers, who need a well-deserved rest. The Festspielhaus is locked during the intervals and the public is forced to remain outside. Though we were not in England, it poured with rain every evening of the *Ring* but the rest of the operas commanded pleasantly hot weather. A quarter of an hour before the rise of the curtain a brass band comes out on to the balcony playing a *leitmotif* from the following act. After five minutes this is played twice and five minutes later three times. Then, everybody rushes to their seats.

From outside, the Festspielhaus looks plain and austere, but once inside, I was immediately struck with a sense of awe at such impressive simplicity. The auditorium appears much larger than it really is because of its very high ceiling. Everything is made of wood, including the seats, and there are no carpets or trimmings whatsoever—thus ensuring a unique resonance. All this goes towards the perfect acoustics which show every singer to his best advantage. Wagner knew what he wanted when designing the Festspielhaus and the orchestral pit being built on a slant, with the first and second violins on the highest level (just below the conductor) and the percussion on the lowest level, certainly helps the orchestra to blend into one united whole; the orchestra and conductor are completely hidden from the public. Several students heard the performances from the pit and felt that this was more rewarding than seeing the opera.

The performances were truly majestic and moving. My introduction to Wagner was with *Tristan und Isolde* and I was completely overwhelmed by the sensuous power of this work. Karl Böhm, known in this country as an interpreter of Mozart and Strauss, was the conductor and the unusual settings were by Wieland Wagner, grandson of the composer. The settings for the *Ring* were designed by Wolfgang Wagner, the other grandson. Altogether these were most unexpected and strange although they managed to create a striking atmosphere. One would expect Wagner's own family to respect the 'Holy Writ' but the settings are becoming more and more abstract every year. Fortunately the performances are not marred by this revolutionary approach. The scenery in *Die Meistersinger* was conventional but in the final scene the costumes provided an impressive richness of colour. The most austere scenery was used in *Parsifal*, and helped to preserve the sacred character. The audience never applauds after *Parsifal* and this also contributes towards the deep impression left inside each person. No one dares leave his seat at the end for fear of causing a disturbance.

We were not in Bayreuth just to hear the operas; we also had to

work every morning and afternoon if there was no performance. The *lieder* and song accompaniment course was the first one to start work, and after only five days three singers were ready to perform at a poetry and music evening. Fr. Sibylle Fuchs coached the singers and they were extremely fortunate in having occasional visits from Joseph Greindl who sang Hans Sachs in *Die Meistersinger*.

We had to give four chamber music and *lieder* concerts in Bad Berneck, a small village near Bayreuth, and the hall was packed at each concert. The interest of the programmes was mainly on account of the many nationalities performing—there was a wind quintet consisting of players from England, France, Germany and Holland. The last concert was in the form of a competition and prizes were awarded to the three top performances. The chamber orchestra won the first prize for performing a work by Hugo Patino, a South American on the course. Professor Rudolf Matz from Zagreb conducted the orchestra as well as coaching all the chamber music with the help of his wife. The second prize went to a French sonata ensemble and the third prize was awarded to a German singer and his English accompanist. There were other chamber music and *lieder* concerts in Bayreuth itself and the standard was extremely high on each occasion. The reason for this was that several groups arrived in Bayreuth having prepared their pieces to be performed. It was interesting to note that these were all French; other nationalities came prepared to work and learn with others.

The orchestra joined forces with the opera class to perform Act I of Mozart's *Le nozze di Figaro*. We had to give two successive performances, each one with a different cast, in order to give all the competent singers a chance. Special mention should be made of Cherubino who was sung by Kaoru Sakata from Japan. The choir remained unnoticed until the last evening when it excelled itself in Gluck's *Orfeo*. Once again, the soloists were all of different nationalities. Entertainment was provided almost each day in one form or another. A dancing group from Berlin called 'Motion' came to the town to show their new technique. The dances were all in the style of *West Side Story* and set to electronic or atonal music. This was particularly interesting for the people on the dancing course who gave us a similar show on the last day.

A number of students came with the intention of arranging the electric lighting and scenery for the opera group but, as *Figaro* was planned as a concert performance until the last minute, they were without work. Needless to say, when the conductor decided that *Figaro* should be acted, four boys stayed up all night preparing the sets, which were most effective. In the second week, these and a few other 'lost' students got together and persuaded Peter Ford, the Cambridge graduate who took the English Wagner seminars, to produce a play. *Love's Labour's Lost* was decided upon and after

ten days the production was given to an international audience in one of the public gardens. They found an old ruin which made a good stage and no one seemed to object to an afternoon of theatre. One of the main parts was given to a Peruvian who was most anxious to act in English. His accent was highly amusing and he caused us much concern as he still did not know his words the day before the performance! Three Danish boys were also incorporated as three more men were needed. When the actual day came, a good time was had by all. First of all the French company put on a short play, *Rosalie* by Max Maurey; this was followed by *Love's Labour's Lost*, and the afternoon ended with another French play, *Les Précieuses Ridicules*, by Molière. Though the French actors had prepared their plays before coming and considering that their main female part had a pronounced lisp, the English company appeared extremely efficient and well-prepared.

On the last evening after the choral concert, a dinner was served to everybody on the course. After a few speeches, two of the students (one English and one French) improvised a sketch. Then one of the English students started playing the piano and everyone stood up and danced. This went on until 2 a.m. and was far more exhilarating and successful for its improvisation than if a professional dance band had been hired.

The course lasted three weeks and a remarkably high standard was reached in this short time. It is a wonderful experience to make music and converse with people from all over the world. It gives opportunities of making friends in other countries but, more important, it is a chance to exchange views on topics of international interest which can never be truly assessed except by talking with the natives themselves. As music was the closest tie in Bayreuth, it was a time for discovering each other's ideas and views. One fact was clear—the Continental musicians have a better technique than the English, but the latter are certainly more interesting 'musicians' and far better sight-readers especially when counting silent bars! The English participants managed to add to the fun most of the time and the journey home is a good example of this. We had to change trains at Nürnberg station between 1 and 3 a.m. and as we were bored, we produced our instruments and performed Mozart's oboe Quartet and the clarinet Quintet on the platform. This entertained the passengers waiting for the connection and also the station personnel who have this long wait every morning. When our train eventually arrived, we were amazed at the number of people waving us off, which showed us that we had left a pleasant souvenir of British eccentricity.

OPERA

Menotti's 'The Medium' and Berkeley's 'A Dinner Engagement'

For a composer to be his own librettist is both an ideal and a dangerous arrangement. Ideal, because the two components of an opera, the words and the music, can be integrated to a far greater degree than by two minds. Can one possibly imagine Wagner working with a librettist? Conversely, how would Mozart or Richard Strauss have fared without a literary partner? The danger lies in the respective musical, literary, and, in turn, theatrical merits of the opera both to its creator and the listener.

One of the most outstanding opera composer-librettists of today is Gian Carlo Menotti, whose *The Medium* was performed in a double bill last term along with the entertaining and always witty *A Dinner Engagement* by Lennox Berkeley. It is now a widely accepted opinion that Menotti's mastery of the theatre is not completely matched by the quality of his music. On the other hand, his music is for the most part 'singable', even if in a quasi nineteenth-century Italian idiom. His sense of theatre gave tremendous scope to that exceedingly gifted producer the Academy is so fortunate to have, Pauline Stuart, and her designer, Ralph Adron. Space does not permit a detailed comment on all performances worthy of it, but Faith Puleston's Madame Flora and David Fisher's Toby deserve special mention. (The composer, who attended the performance on 26 May, wrote in the R.A.M. Visitors' Book that evening: 'For once I enjoyed one of my own operas! Thank you.')

The second half of the evening consisted of a first-class performance of Berkeley's *A Dinner Engagement*—the composer himself, who was also among the audience, declared that it was among the best he had ever seen. Paul Dehn's brilliant libretto makes full use of all the opportunities in this story, and the musical setting provides each of the seven singers with a fine aria, as well as an abundance of duets and ensembles, the opera ending with a septet. Both performances exuded gaiety and sparkle, and provided welcome relief after the deliberately gloomy and sinister atmosphere of *The Medium*. An interesting aspect of these two operas is their origin. Although both of them are fairly recent works, the Menotti is undoubtedly an offshoot of the nineteenth-century Italian *verismo* school, whereas the Berkeley betrays a much firmer allegiance to the formal eighteenth-century *buffo* style, with set numbers interspersed with recitative. Again in *A Dinner Engagement* we had fine production and design by Miss Stuart and Mr. Adron, and there were many outstanding performers, including the intriguingly different por-

trayals of Lord Dunmow by Paul Johnston and Hugh Sheehan, and the elegant Phillippe of Peter Bamber. The able conductor on all three nights was Graham Treacher.

Norman Tattersall

'The Medium' 22 and 26 May

Monica Sheila Armstrong
Toby David Fisher
Madame Flora Faith Puleston
Mr. Gobineau Alan Judd
Mrs. Gobineau Elinor Dark
Mrs. Nolan Joyce Jarvis

25 May

Olwen Hughes
Alan Judd
Gillian Hull
Peter Lodwick
Elizabeth Porter
Margaret Peckham

'A Dinner Engagement'

Lord Dunmow Paul Johnston
Errand boy Robert King
Lady Dunmow Suzanne Nickels
Mrs. Kneebone Isabel Moran
Susan Josephine McKimmie
Grand Duchess Sylvia Swan
Phillipe Peter Bamber

Hugh Sheehan
Robert King
Helen Lawrence
Patricia Smylie
Elizabeth Bullock
Norma Miller
David Fisher

Director of Opera

Conductor Myers Foggin

Producer Graham Treacher

Designer Pauline Stuart

Repetiteurs Ralph Adron

Stage Management John Streets, Mary Nash

Wardrobe & Properties William McKinney, Robert King,

Leaders of Orchestra Pauline de Ste. Croix

Carol Hall

Patricia Michie, Judy Gairdner

On 28 June Stravinsky took a rehearsal in the Duke's Hall for a concert the following day in the English Bach Festival at Oxford, where he conducted his Symphony of Psalms. After the rehearsal he chatted in the Sir Henry Wood Room at the R.A.M. with the great Russian cellist, Rostropovich, who was to present photographs of the composer to two cello clubs in Moscow and Leningrad. The photograph shows the two Hon. R.A.M.s enjoying a joke (and it must have been a good one!) after Stravinsky had signed the two presentation photographs (which were taken by Erich Auerbach at the B.B.C.'s Maida Vale Studios). Mr. Auerbach recalls with pride that he took his first professional music photograph in England at a rehearsal of the R.A.M. First Orchestra in the Duke's Hall in the autumn of 1939, when Sir Henry Wood was conducting Sibelius's En Saga.



Photo by courtesy of Erich Auerbach, F.R.P.S.

R.A.M. CONCERTS

(Midsummer Term)

First Orchestra

4 May

Beethoven Overture 'Prometheus', Op. 43
Beethoven Piano Concerto No. 4 in G, Op. 58
Beethoven Symphony No. 3 in E flat, Op. 55 ('Eroica')

Conductor Sir John Barbirolli

Soloist James Dick

Leader John Stein

Chamber Orchestra

13 July

Rossini Overture 'L'Italiana in Algeri'
Telemann Viola Concerto in G
Mozart Piano Concerto in B flat, K.595
Castelnuovo-Tedesco Guitar Concerto in D, Op. 99
Bartók Second Suite, Op. 4 (rev. 1943) (I & II)

Conductor Harry Blech

Soloists John Graham (viola) Martino Tirimo (piano)
Charles Gregory (guitar)

Leader Judy Gairdner

Choral Concert

18 June

Mendelssohn 'Elijah', Op. 40

Conductor The Principal

Soloists Wendy Eathorne, Margaret Crossey and Olwen Hughes (sopranos)
Lesley Tremethick and Faith Puleston (contraltos) Peter Bamber and
Raymund Dring (tenors) Alan Charles and William Elvin (basses)

Leader John Stein

Second Orchestra

14 July

Weber Overture 'Der Freischütz'
Prokofiev Symphony No. 7, Op. 131 (I)
Elgar Sea Pictures, Op. 37 (II, III & IV)
Dvořák Symphony No. 7 in D minor, Op. 70 (IV)
Mendelssohn Violin Concerto in E minor, Op. 64 (I)
Franck Symphony in D minor (I)

Conductors Maurice Miles

and members of the Conductors' Course: Peter Heming, Doron Sha'ag,
Terence Carter and Franz Busuttil

Soloists Faith Puleston (contralto) Wilhelm Martin (violin)

Leader Jill Thoday



Photo by courtesy of *The Jersey Evening Post*

For the past five years a small orchestra made up of Academy students has paid an annual visit to Jersey, to give concerts to schools on the island and, latterly, to participate in choral concerts with the Jersey Festival Choir. In May they took part in a performance of Handel's *Messiah* under Sir Thomas Armstrong, and gave a schools programme under Charles Strafford. The picture shows the group just after they had arrived at Jersey Airport, a little wind-swept and quite unprepared for what turned out to be five days of almost Mediterranean sunshine.

Chamber Concerts

14 May

Bach Brandenburg Concerto No. 6 in B flat, BWV 1051
John Graham and Roger Bigley (violas) Anne Christine Smith and
Drusilla Alexander (viole de gamba) Douglas Cummings (cello) Martin
Randall (bass) Virginia Black (harpsichord)

Brahms Sextet in G, Op. 36

Andrew Chye and Avril MacLennan (violins) Graham Griffiths and
Michael Stubbs (violas) Bernard Smith and Drusilla Alexander (cellos)

Ravel Introduction and Allegro

Margaret Beeston (harp) Kay Lomax and Ian Harvey (violins) Stephen
Shakeshaft (viola) John Nisbet (cello) Kathleen Moy (flute) Amelia
Freedman (clarinet)

25 June

Haydn Quartet in E flat, Op. 64 No. 6

Marion Turner and Jennifer Morton (violins) Michael Stubbs (viola)
Winifred Beeston (cello)

Schubert Adagio and Rondo Concertante in F, D.487

Elizabeth Maulton (piano) Nina Martin (violin) Raymond Richardson
(viola) David Smith (cello)

David Cullen (student) 'They told me . . .'

Joyce Jarvis (contralto) Teresa Gladstone (piccolo) Richard Chester
and Judith Pearce (flutes) Amelia Freedman (E flat clarinet) David
Lawrence (bass clarinet)

Conductor David Cullen

Elgar Piano Quintet in A minor, Op. 84

Christine Croshaw (piano) Brenda Willoughby and Rosemary Cox
(violins) Jennifer Butler (viola) Heather Harrison (cello)

Concerts

30 April

Ireland Fantasy-Sonata

Anthony Winter (clarinet) Anthony Hymas (piano)

Schumann Faschingsschwank aus Wien, Op. 26

Elizabeth Barnett (piano)

Britten Canticle III 'Still falls the rain', Op. 55

Peter Bamber (tenor) Martin Shillito (horn) John Parry (piano)

Debussy En blanc et noir

John Paul (piano) Michael Ward (piano)

11 June

Bach-Busoni Chaconne in D minor

Judith Burton (piano)

Bach Two Cantata Arias—'Es kommt ein Tag' (No. 136) and 'Ermuntert
euch' (No. 176)

Gillian Hull (contralto) Brigit Conolly (oboe) Katharine Napier (piano)

Beethoven Sonata in E, Op. 109

Jacqueline Stone (piano)

Schubert-Platz 'Arpeggione' Sonata in A minor, D.821

John Graham (viola) Mary Ducker (piano)

Evening recitals were given by **Ann Hood** (6 May), **Fay Fisher** (12 May),

Martino Tirimo (19 May), **David Oliver** (3 June), and **Beverley
Chester** (9 June).

Lt.-Col. F. VIVIAN DUNN, C.V.O., O.B.E., R.M., F.R.A.M.
President of the R.A.M. Club, 1964-5



One of my earliest impressions upon entering the R.A.M. as a student in 1930 is that of a tall and strikingly handsome young man then in the last term of his studentship who, in the rôle of Chorus-master of the Opera Class, already wielded the power of authority. This early association with a position of command has increased in stature and importance with the years until today one can unhesitatingly state that he has reached the pinnacle of a glittering career.

Vivian Dunn entered the R.A.M. as a student in 1925, taking violin as principal study under Charles Woodhouse and piano with Philip Levi and Eric Brough. He soon joined the Conductors' Class under the direction of Henry J. Wood and Ernest Read. On being appointed Chorus-master of the Opera Class, then directed by Julius Harrison and B. Walton O'Donnell, he was associated with the productions of *Die Meistersinger*, *Carmen*, *Madama Butterfly*, *Die Walküre*, *Samson et Dalila* and *Don Giovanni* at the Scala Theatre. He also directed *L'Enfant Prodigue* and *La Serva Padrona* in the Duke's Theatre.

In 1928, when still a student, he was selected by Sir Henry Wood to play in the Promenade Concert Orchestra and shortly afterwards he became an original member of the B.B.C. Symphony Orchestra on its foundation in 1930. In September 1931, in succession to R. P. O'Donnell, he was appointed as Director of H.M. Royal Marines Band (Portsmouth Division) which contiguously acted as the Royal Yacht Band. It is on record that he is the youngest director and the last civilian to receive such an appointment.

As a result of his expert guidance the reputation and general excellence of the Band increased enormously over the years and when, in 1953, after twenty-two years' service at Portsmouth the Admiralty re-organized the Band Services, Vivian Dunn was appointed Principal Director of Music, Royal Marines, and Head of the Royal Marines School of Music at Deal. He has been privileged to serve four Sovereigns and accompanied the Monarch on four Royal Tours, the first taking place in 1947 when King George VI and the Royal Family sailed in H.M.S. *Vanguard* to South Africa. In 1938, in recognition of his personal services, King George VI invested him with the M.V.O. 5th Class. He was further promoted in the Order in 1947 and in 1953 at the conclusion of the Commonwealth tour, Queen Elizabeth appointed him C.V.O. at a special investiture in the Royal Yacht *Britannia*. He was created O.B.E. in 1960.

It is a happy coincidence that in his year of office as President of the R.A.M. Club he should be taking such an active part in the Tercentenary celebrations of the Royal Marines. On 10 June this year at the 'Beating Retreat' ceremony on Horse Guards Parade in honour of the birthday of H.R.H. The Prince Philip, Captain General Royal Marines, Vivian Dunn directed 400 musicians, the biggest band that has ever taken part on such an occasion; and at the Royal Tournament in July he not only directed but composed and arranged music for the massed bands, as well as for the symphony orchestra accompanying the Service of Thanksgiving in St. Paul's Cathedral.

In talking with Vivian Dunn, one is made aware of his wide interests in music and his many associations with various public bodies (he is a Liveryman of the Worshipful Company of Musicians) and institutions such as the B.B.C. and recording companies—his contract with H.M.V. is of many years' standing. Under his direction the standard of orchestral playing in the Royal Marines has been brought to a high level of performance which scarcely existed in the Service sphere a generation ago. We are indeed singularly honoured to have as our President this year one who not only is a person of great distinction and charm but is a practical and truly professional musician of the highest musical ideals. We extend to him a warm welcome and hope that his year of office will be a happy one.

Guy Jonson

NOTES ABOUT MEMBERS AND OTHERS

Sir Thomas Armstrong visited Rio de Janeiro for three weeks during July and August, giving a number of lectures and conducting a Brazilian choir and orchestra in programmes of English music, including Byrd's four-part Mass, Butterworth's *The Banks of Green Willow* and Elgar's Serenade for strings.

Roy Teed's Christmas Choral Cantata *So blest a day* will receive its first performance on 5 December in Beverley Minster. The children's film *Circus at Clopton Hall*, for which he wrote the music, has been shown twice recently on B.B.C. television.

Geraint Jones has designed an organ ('a typical baroque instrument with a very few romantic accessories') for a concert hall that is being erected in Lisbon by the Gulbenkian Foundation.

Clare Costelloe returned at Whitsun after a five-week tour of northern Germany, observing music in schools and music colleges, and giving recitals of English piano music.

Roy Jesson has made a new realisation of Purcell's trio sonatas, and recorded them recently with Yehudi Menuhin, Alberto Lysy and Ambrose Gauntlett for H.M.V. On 24 September he gave a joint recital with Carl Pini in works for harpsichord and violin by Bach, Mozart and Ysaye in St. Clement Danes Church.

John Palmer's *Missa a Capella* was sung by the combined choirs of Loughton High School and Bancroft's School in St. Bartholomew the Great, Smithfield on 13 May.

The Alberni Quartet took part in a concert of music by Fauré and Shostakovich at the Wigmore Hall on 8 June. Enquiries about the Quartet should be sent to John White at his new address: 22 Fold Croft, Harlow, Essex (telephone Harlow 22567).

Arthur Davison was granted leave of absence by the L.P.O. for two months to act as Guest Conductor of the Royal Danish Ballet in Copenhagen from mid-August to mid-October. In August he conducted the B.B.C. Welsh Orchestra and was Assistant Conductor to Clarence Raybould with the National Youth Orchestra of Wales.

Norman Demuth appeared in Part 8 of the B.B.C. TV feature *The Great War* on 18 and 22 July.

Jean Evans, who studied at the R.A.M. with Astra Desmond, has signed on for a second year as Principal Contralto at the opera house at Essen.

Eric Thiman conducted a performance of Britten's *Saint Nicholas* at the Fairfield Hall, Croydon, on 3 June with the Coulsdon and Purley Choral Society. He was, for the second time, appointed as adjudicator at the Hong Kong Schools Music Festival last spring, and was greatly impressed by the high standard of the performances he heard there. A few months ago a record (JLP 120, price 35s.) of some of his church music was issued by Pilgrim Recordings, 1-5 Portpool Lane, London, E.C.1. The programme includes the cantata *The Last Supper* and three anthems, *Rejoice, the Lord*

is King, How lovely are thy dwellings fair and Who would true valour see. The soloists are Dorothy James, Philip Langridge and Christopher Keyte, the organist John Birch, and the Choir of the City Temple is conducted by Dr. Thiman himself.

Grace Frankell moved to York in September, to take up the position of Lecturer in Music at St. John's College. Her new address is 5 Elmlands Grove, Stockton Lane, York.

Peter Grümmer has been appointed Professor of the Cello at the Vienna Academy of Music.

Jasper Thorogood has recently been appointed organist at Christ Church, Lancaster Gate; in February he gave a recital in the Chapel of Sidney Sussex College, Cambridge, and in May opened the new organ at Luton Grammar School.

Oliver Gray gave an organ recital in Norbury Methodist Church on 9 May, in connection with the church's Jubilee Year Appeal.

Sir John Barbirolli gave, last year, a highly successful series of concerts with the Berlin Philharmonic Orchestra—one of the players declared that he was 'the greatest conductor we have had since Furtwängler'—and in January this year he was invited back by the orchestra to record Mahler's ninth Symphony with them for H.M.V.; the records were issued in September. This is the first time for twenty-eight years that the Berlin Philharmonic have made a recording with an English conductor (the last occasion was when Beecham made his complete *Die Zauberflöte* there before the war) and Sir John is justifiably proud of the honour; Mahlerians are already clamouring for a second instalment by the same team.

Timothy Lawford conducted a performance of Mendelssohn's *Elijah* on 21 March at St. Saviour's Church, Oxton, in which Birkenhead School Choral Society was joined by the choir of Birkenhead High School for Girls; Christopher Regan was the organist.

Barbara Rondelli joined the Lübeck Opera in August; her first rôles will include Susanna (*Figaro*) and Micaela (*Carmen*). Her husband, Johan van der Merwe, is a repetiteur at the Staatsoper in Hamburg.

Joan Last spent June, July and early August in America and Canada directing 'Piano Workshop'. She visited universities in Kansas, Michigan, Indiana, Colorado, Connecticut, North Carolina, Ohio, Rochester N.Y., and New Brunswick. She was also lecturer at the Piano Teachers' Congress of New York at Carnegie Hall, using students from the Juilliard School for demonstration.

Norman Tattersall's recent engagements have included Bach's *St. John Passion* at Oxford (conductor Sir Thomas Armstrong), Bach's *St. Matthew Passion* at Guildford (conductor Ivor Llewellyn), and Elgar's *The Apostles* at Croydon (conductor Sir Adrian Boult, who was deputising for Myers Foggin).

Marlene Fleet gave a piano recital in the Wigmore Hall on 11 July (Mozart, Beethoven, Prokofiev, Debussy and Liszt).

Harold Clark organised this summer a most successful series of chamber music recitals in the 'Eastern Building' (i.e. behind the high altar) of

Peterborough Cathedral; artists taking part included Peter Pettinger, Noel Connell, Michael Stubbs, Beverley Chester, Renate Werner and Mr. Clark himself.

Kelly Isaacs performed Beethoven's violin Concerto with the Civil Service Orchestra in the Duke's Hall on 28 April; he also broadcast Mozart's violin Concerto in D, K.211 with the B.B.C. Scottish Orchestra on 10 May.

Alfred Nieman's *Variations and Finale* was given its performance at a S.P.N.M. Concert on 5 October. He has recently returned from Yugoslavia, where he broadcast two programmes of piano music by Gibbons, Purcell, Stravinsky and himself.

Eileen Reynolds, in an enthusiastic and detailed newsletter from the Rhodesian College of Music, writes appreciatively of Sir Thomas Armstrong's visit last November: in her words he 'endeared himself to all with whom he came in contact, from his two talks to teachers and students in the Courtauld Concert Hall; we recognised at once the fine musician, the dedicated teacher and the humility which add up to make an outstanding personality, so well fitted to guide the young students in his care at the R.A.M.'

Walter Stock, Librarian at the R.A.M., has been largely responsible for the launching of *Brio*, the Journal of the United Kingdom Branch of the International Association of Music Libraries of which he is Hon. Secretary and Treasurer. The first number was published this spring and two issues are to appear annually.

Harold Jaeger gave a lunch-time piano recital in Northampton Art Gallery on 17 June.

Franz Reizenstein, who was born in Nürnberg but has lived in England since before the war, has been awarded by his native city the Kulturpreis der Stadt Nürnberg 1964, which amounts to DM. 5,000; the prize is awarded annually to a distinguished figure in the arts or sciences. Mr. Reizenstein played his second piano Concerto last year at the inaugural concert in the new concert hall in Nürnberg.

Two works by ex-R.A.M. students, the *Passacaglia Concertante* by Peter Hutchings and the Cantata *Respicie in me* by Timothy Baxter, were awarded joint First Prize in the Patron's Fund Competition for Young Composers held at the Royal College of Music on 19 October. The concert was given by the R.C.M. Orchestra conducted by Charles Groves, and the soloist in Mr. Baxter's cantata was Soo Bee Lee.

Ralph Holmes gave a public concert and a broadcast recital in Stavanger on 19–20 November, and performed the Shostakovich violin Concerto in a B.B.C. overseas broadcast from Glasgow on 22 November. Forthcoming engagements include performances of the Berg violin Concerto in Edinburgh and Glasgow.

Retirements and Resignations from the Professorial Staff

Robert Masters, F.R.A.M.

Joan Scourse, B.Mus. (Lond.)

C. H. Trevor, M.A. (Oxon.), Hon. R.A.M.

Appointments to the Professorial Staff

M. E. Gwen Dodds, Mus.B. (Cantab.) (harmony)
Eric Fenby, O.B.E. (harmony)
Jean Harvey (piano)
Ralph Holmes, A.R.A.M. (violin)
Vivian Joseph, F.R.A.M. (cello)
Clarence Myerscough, A.R.A.M. (violin)
Simon Preston (organ)
Sven Weber (harmony)
Arthur Wills, D.Mus. (Dunelm.), F.R.C.O. (harmony)

Distinctions

Hon. R.A.M.
Gordon Green, F.R.M.C.M.

F.R.A.M.

Lionel Bowman G. Brian Dunn Robert O. Edwards, B.Mus. (Lond.)
John Lanchbery John Manduell Wyn Morris Alfred Nieman, F.G.S.M.
Colin Sauer John Streets Phyllis Tate Alec Wyton

A.R.A.M.

Maisie Balch Iris Bourne Michael Bush John Constable Paul Huband
Sydney Mann Nicholas Maw Margaret Neville Stanley Sackett
Kenneth Sillito Georgina Smith David Squibb Richard Stoker Walton
Swanson Nancy Weir

B.Mus. (Lond.)

Michael Nyman Colin Tipple Judith Bailey Graham Matthews

Birth

Hortin: To Christopher and Rita Hortin (née Mays), a son, Nicholas, on 1 December 1963. (New address: 67 Roman Road, Bearsden, Glasgow.)

Marriages

Grümmer-Rau: Peter Grümmer to Marianne Rau, 4 September 1964, at Garmisch-Partenkirchen, Austria.
Hale-Manfield: Noel Hale to Irmgard Manfield, 17 July 1964, at Richmond, Surrey.
Rowlands-Gilling: Mansel Rowlands to Lucy Gilling, 29 February 1964, at Wood Green.
van der Merwe-Rondelli: Johan van der Merwe to Barbara Rondelli, 6 April 1963, in Kansas, U.S.A.

Deaths

Robert Sterndale Bennett
Frank Bonner, A.R.A.M.
W. B. Brierley, D. Mus., F.R.C.O. (H.L.R. West Kirby, Cheshire)
Peter Burges, A.R.A.M. (1 June)
C. E. Blyton Dobson, F.R.C.O. (H.L.R. Hucknall, Notts.)
Sir George Dyson, K.C.V.O., M.A., D.Mus. (Oxon.), Hon. LL.D. (Aberdeen & Leeds), Hon. R.A.M., F.R.C.M., F.R.C.O. (29 September)
E. D. Gannon, C.B.E. (Committee of Management) (16 April)
Pierre Monteux, Hon. R.A.M. (1 July)
Gilbert Sellick, F.R.C.O. (H.L.R. Newbury, Berks.)
W. J. Watkins (H.L.R. Merthyr Tydfil, Glam.)
Maurice Westerby, A.R.A.M. (3 June)
Frederick H. Wood, D.Mus. (Dunelm.), Hon. R.C.M. (H.L.R. Blackpool, Lancs.)

New Publications

Margaret Hubicki: *Four Shakespeare Pieces* (piano, Grade III-IV) (Ascherberg)
Two songs for treble voice (Bosworth)
Joan Last: *Cats* (easy piano pieces) (O.U.P.)
The Four Seasons (easy piano pieces) (Galliard)
Tempo di Gavotta (Corelli, arr. two pianos) (Galliard)
Largo e Minuetto (Corelli, arr. two pianos) (Galliard)
Betty Roe: *Christus Victor* (a cantata-mime) (Novello)
Larcombe's Fancy (five pieces for guitar) (Novello)
Roy Teed: *Magnificat, Nunc Dimittis, Jubilate Deo & Venite* (for unison voices and organ) (Weinberger)
The Dripping Tap and Cosy Cat Nap (S.S.A.) (Curwen)

Reviews of New Books and Music

Gerald D'Abreu's *Playing the piano with confidence* (Faber & Faber, 21s.) has much to commend it, for not only has the author had many years of teaching experience upon which to base his findings, but he also has the ability to present his ideas lucidly and concisely. His very practical approach 'to those who derive help from these pages' should be immediately beneficial to any pianist, student or teacher. Not for Mr. D'Abreu those long complicated, verbose chapters in a negative vein—instead one can refer quickly to a very detailed table of contents (which in fact really consists of paragraph headings such as 'growth of memory', 'control over nervousness', 'study in middle age', etc.) and then find that the author goes straight to the point with helpful suggestions aided by musical illustrations from the normal piano repertoire. The author's main concern is with organised study and the right mental approach; there is no theorising here, but practical advice, well expressed and readily absorbed.

Composed for the Pershore Festival of 1962, Arthur Oldham's *Hymns for the amusement of children*, with words by Christopher Smart (O.U.P. 6s.), seem very attractive on a first perusal. The four hymns ('Mirth', 'Beauty', 'For Saturday, for Sunday', 'Plenteous Redemption, the conclusion of the

matter') are scored for soprano solo, mixed chorus and organ (or orchestra). The choral writing is strong, rhythmic and melodious, backed up by full, Brittenish harmonies and colour in the accompaniment, and there is ample scope for artistic singing in the solo part. In fact the whole work breathes variety and vitality. (Performing time is about eleven minutes, and there is a recording on Waverley LLP 1011.)

Georgina Smith

Percy Scholes's *Oxford Companion to Music* has long since proved its value as a one-volume encyclopaedia for musicians who are not prepared to give up the cash or the shelf-space demanded by *Grove*, and it has understandably gone through numerous reprints and revisions since its first appearance in 1938. Its humbler offshoot, *The Concise Oxford Dictionary of Music*, was first published in 1952, and has now been brought up to date in a second edition made by John Owen Ward (O.U.P., 30s.). The *Dictionary* (which is about the same size as the *English Hymnal*) differs from the *Companion* in including brief entries on prominent living musicians, as well as articles on 'conventional' musical subjects, and thus serves a double purpose. The second edition differs from its predecessor chiefly in respect of the entries in the former category, which have been brought up to date or, in some cases, to quote the Editor's words, 'sadly removed' to make way for new names. There will, no doubt, be regret at some of the disappearances, but there can be no doubt that the net result is a reference book that is without rival for compactness, readability and sheer erudition in its particular field.

The Shakespeare Year is usefully commemorated by Alan Boustead's *Music to Shakespeare* (O.U.P., 10s. 6d.)—'a practical catalogue of current incidental music, song-settings and other related music'. This makes no pretence to list all the music ever written to Shakespeare, but is confined to items that are either in print at the moment or else reasonably accessible. Mr. Boustead's painstaking work will be sure to earn the gratitude of all musicians confronted with a Shakespearean production and, even more so, by music libraries all over the world.

R.G.

R.A.M. Awards (Midsummer 1964)

Recital Diploma

Piano Diana Abra, Christine Croshaw, Jacqueline Stone

Singing Richard Angas, Ann Cooper, Wendy Eathorne, Paul Johnston

Violin Patricia Michie

Viola John Graham

Cello Christopher Elton, David Strange

Harpsichord Virginia Black

Organ Colin Tipple

Recital Medal

Violin Wilhelm Martin

Cello Ross Pople

Division V with Distinction

Piano Norbert Grossmann, Helen Wong

Singing Sheila Armstrong, Helen Lawrence, Dorothy Mitchell

Violin Brenda Willoughby

Cello Naomi Butterworth, Heather Harrison, John Nisbet

G.R.S.M. Diploma 1964

Rees Allison, Muriel Annand, Geoffrey Barker, Christine Beese, Carol Blackburn, Jennifer Butler, Richard Chester, Christine Coombs, Elizabeth Cooper, Sylvia Day, Ilva de Sà, Raymund Dring, Susan Edwards, Judith Franklin, Patricia Griffin, Lewis Hampson, Hilary Hart, Gillian Hopwood, Ruth Israel, Christine Ives, Alan Jeremy, Anthony John, Alistair Jones, Daphne Lewis, David Lucas, Janet McCleery, Helen Moody, Philip Moore, Valerie Moore, Stephen Ostler, Janet Parker, John Paul, Christopher Pearson, Susan Praat, Penelope Ransome, Dorothy Rayner, Caroline Richards, Anna Rodgers, Gibson Russell, Peter Sanger, Delia Shambrook, Carol Shaw, Jasper Thorogood, Michael Ward, Natalie Webber, Sophie Weston, Jennifer White, Martin White, Angela Whitlock, Gavin Williams, Brian Wurzell, Désirée Yorath.

Special Awards

Tankard Lieder Prize Paul Johnston and Paul Reade (accompanist)

Herzl Goldbloom Song Recital Prize Sheila Armstrong and Christine Croshaw (accompanist)

Boise Awards Beverley Chester, Martin Jones

Italian Government Scholarship John Bingham

German Exchange Scholarship Sarah Thomas

Royal Philharmonic Composition Prize David Lyon

R.A.M. CLUB REPORT

The Annual Dinner was held in the Connaught Rooms under the chairmanship of Henry Cummings on 11 June, and it was good to see that it was extremely well supported. The guests included Sir Edward Boyle, M.P., who proposed a toast of the Club. A novel feature was the Grace which was sung by four students from the Academy.

We are delighted to report that Lt.-Col. Vivian Dunn has accepted the invitation to act as President for the coming year and we look forward with pleasure to the activities during his term of office, which shows every promise of being an interesting and profitable year.

L.R.

The Students' Branch

Committee

Clifford Pointon-Mould (President) Ken Williams (Secretary)

Jackie Ménage (Treasurer) Anne Collis (Dance Secretary)

Marcia Swindells Jean Hornbuckle Geoffrey Coward

The Students' branch of the R.A.M. Club has, of recent years, become progressively less active, and this has been chiefly due to the apathy of the student body itself. This year a new committee has been formed, consisting of seven students drawn from all years. It is hoped that it will not only actively organise the usual sort of social and musical functions, but act as a polemic to encourage all sorts of other creative activity within the Academy. The student branch itself needs to be given a proper headquarters. Plans are already under way to refurnish the games room as a club-room. The tennis club is now properly organised by Ian Pillow, and we are hoping to organise a swimming club. Other sports which are being encouraged are badminton, netball and football.

There are a number of people who have dramatic inclinations, and a revue is now being rehearsed for the Christmas Ball on 5 December. It is hoped that in the future a play will be produced annually. If the Students' branch is to provide a lead in the social activities of the Academy, then the time has come to get things moving; the trouble in the past has been lack of organisation. Nobody knows quite what is going on, or who is organising it. People are frightened to involve themselves in some enterprise which will quite likely fall on the rocks through lack of support. Now one thing is clear: the Committee is functioning as a central coordinating body of all student activities.

The Committee gave the lead on 1 October with a successful New Students' Dance—successful because a handful of students gave up an afternoon to help prepare it. If the same enthusiasm could be found by another six hundred people, then monthly hops, revues, sporting events and other social activities are distinct possibilities. Take the initiative now—and use your Committee while it still exists, because without your full support nothing can be done.

Ken Williams (Secretary)

Letter to the Editor

Dear Mr. Golding.—At my arrival in Prades, I had the pleasure of finding the copy of the Royal Academy of Music Magazine which you kindly sent me. And I read with great pleasure the article dedicated to my visit to the Royal Academy last September.

I appreciate so much the wonderful reception that was offered there and it was a visit that I will always remember.

With best wishes,

Yours sincerely

Pablo Casals

Prades, 27 August 1964

(I should like to apologise both to the Maestro and to Mr. Miron Grindea, who wrote the article, for the fact that, owing to an editorial mistake, it was stated that the first performance of *El Pessebre* took place in the Royal Albert Hall. In fact, as Mr. Grindea's manuscript clearly indicated, it took place in the Royal Festival Hall—Ed.).

R.A.M. Magazine

The R.A.M. Magazine is published twice a year (in November and June) and is sent free to all members on the roll of the R.A.M. Club. Members are invited to forward to the Editor news of their activities which may be of interest to readers, and the Editor will be glad to hear from any members who would like to contribute longer articles, either on musical or on general subjects. All correspondence should be addressed to: The Editor, R.A.M. Magazine, Royal Academy of Music, York Gate, Marylebone Road, London, N.W.1.

Address List

It is proposed to issue a new address list of members of the R.A.M. Club (Senior Branch) in June 1965. Members are requested to notify the Secretary of any changes of address not later than 1st March.

NEW STUDENTS

Lent Term 1964

Peter Hodges

Michaelmas Term 1964

John Adams, Damaris Adcock, Richard Addison, Adebanke Ademola, Linda Aldcroft, Doris Allen, Rosemary Allison, Angus Anderson, Rosalind Annand, John Argyle, Rognvaldure Areliusson, Helen Attfield.

Christine Bailey, Janet Banfield, Rosemary Barwell, Nigel Beavan, Jane Beecham, John Blakely, Peter Branson, Alan Broadbent, Helen Brockis, Oliver Brockway, Jeremy Brown, Rosalie Brown, Anne Bryant, Jeffrey Bryant, Janet Budden, Michael Burbidge, Barry Bygraves.

Amanda Cadbury, Angela Campbell, John Carter, Sylvia Carter, Santiago Carvalho, David Catchpole, Margaret Caulton, June Cecil, Michael Champneys, Hang Yee Chan, John Chataway, Hui Chin, Barry Clark, Elaine Clark, William Clark, Jennifer Clarke, Monica Cook, Valerie Cottrell, Jane Cousins, Geoffrey Coward, Anthea Cox, Barbara Cox, Elspeth Cox, David Cripps, Patricia Cutting.

Heather Daniell, Bryan Dargie, John Davenport, Kathleen Davis, Lorna Denegri, Claudette de Souza, Valerie Dickson, Rosemary Dixson, Leonard Dolphin, Catherine Dubois, Hilary Durbridge, John Duxbury,

Malveen Eckersall, Elizabeth Edwards, Graham Eskell, Robin Eve.

Clive Fairbairn, Vanessa Fear, Anthony Feltham, Julia Ferguson, Christopher Field, Michael Fletcher, Don Franklin, Paul Frowde.

Ira Gale, Veronica Gates, Raymond Gay, Cheryl Gibbs, Susan Gilman, Andrew Gray, Elaine Greaves, Pawlu Grech, Frances Gregory, James Gregory, Patricia Gregory, Margaret Grimsdell, Robert Grundy, Margaret Gunn, Keith Gurry, Stephanie Gush.

Hafliði Haligrimsson, Rachel Hall, Norman Hallam, Colin Handley, John Hargreaves, Dawn Harman, Reba Harper, Anthony Harris, Rebecca Harris, Aileen Harrod, Claire Harvey, Peter Hastings, John Hatt, Bergljot Havnevik, Jane Hawthorn, Anthony Haynes, Tanya Heller, Peter Hill, Rosemary Hitchcock, David Honeyball, Jean Hornbuckle, Vanessa Hornidge, John Hudson, Ann Hughes, Antoinette Hume, Desmond Hunter.

Thomas Igloi, Michael Ingram.

Peter Jacobs, Jennifer Jones, John Jones, Keith Jones, Sioned Jones.

Skaila Kanga, Hartwig Karstens, Christine Kiel, Bernard King, Andrew Knight, Brian Knowles, Norman Koelmeyer, Eva Kowalik.

Caroline Lambert, Sheila Lawrence, Robert Lay, Rosemary Leathard, William Lee, Hilary Leighton, Diana Lewis, Amanda Lipman, Elizabeth Lowry, Rosemary Lundberg.

Alison Macbryde, Elizabeth Macdonald, Clare McDowell, Barbara McFerran, Penny Macnutt, Peter Malcolm, Barry Malcham, Ruth Mann, Judith Mantz, Margaret Marr, Christine Martin-Peters, Wendy Mauger, Valerie Maynard, Freda May-Roberts, Neil Millensted, Andrew Mitchell, Kathleen Montgomery, Linda Mould, Janice Mudele.

Elaine Naylor, Kathryn Nelson, Dorothy Newby, Vasilakis Nicolaou,
Nicholas Nissen.

Lawrence Ockenden, Siludette O'Connor, Ann Odell, Vivienne Oldroyd,
Paulène Oliver, Elinor Owen.

Neil Palmer, Paul Patterson, Valerie Peaker, Isabel Pearce, Nils Pehrson,
Susan Pentney, Christopher Perry, Diana Petley, Joseph Place, Frances Poole,
Beatrice Poon, Florence Poon, Pradhak Pradipasen, John Price,
Daphne Pusinelli.

Andrea Richards, Dilys Richards, Harvey Richardson, Martin Richardson,
Nicholas Richardson, Helen Rickard, Penelope Riddle, Nellie Romano,
Anthony Rooley, Cameron Ross, Michael Rousell, Christopher Rowland,
Ann Rountree, Carol Russell.

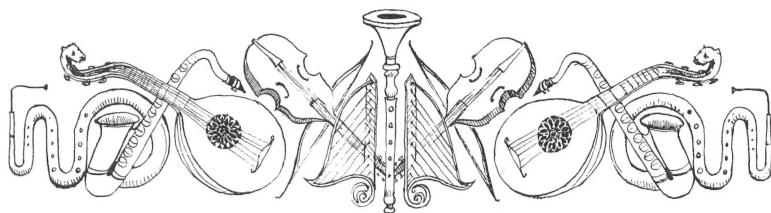
Carolyn Sansbury, Clare Scollen, Peter Scott, Rupert Scott, Zohrab Shamlian,
Margaret Shasby, Paul Sherrell, Brian Shilham, Margaret Shotton,
Evelyn Sibley, Jeffrey Siegel, John Simpson, Noel Skinner, Cherry Slater,
Malcolm Smith, Nigel Smith, Robert Smyth, Valerie South, Carolyn Sparey,
Richard Staines, Jane Staunton, Geraldine Stevens, William Stokes,
Greta Stubbs, Richard Studt, Ingrid Surgenor, Alexander Suttie, Belinda Swift.

Elizabeth Takamuro, Mary Taylor, Max Teppich, Marilyn Turner,
Roger Turner, John Tyler.

Kathleen Wade, Eileen Webber, Robin Wells, Gene West, Rosalind Whiteley,
Andrzey Wilczynski, Kevin Wilkes,
David Williams, Quentin Williams, Frances Wilson, Peter Wilson,
Rolf Wilson, Andrew Wilton, Rosemary Wise, Marlin Wolfe, Swee Wong,
Margaret Wright.

Margaret Yates, Rosamund Yeomans.

Mary Zinovieff.



Carol Hall

